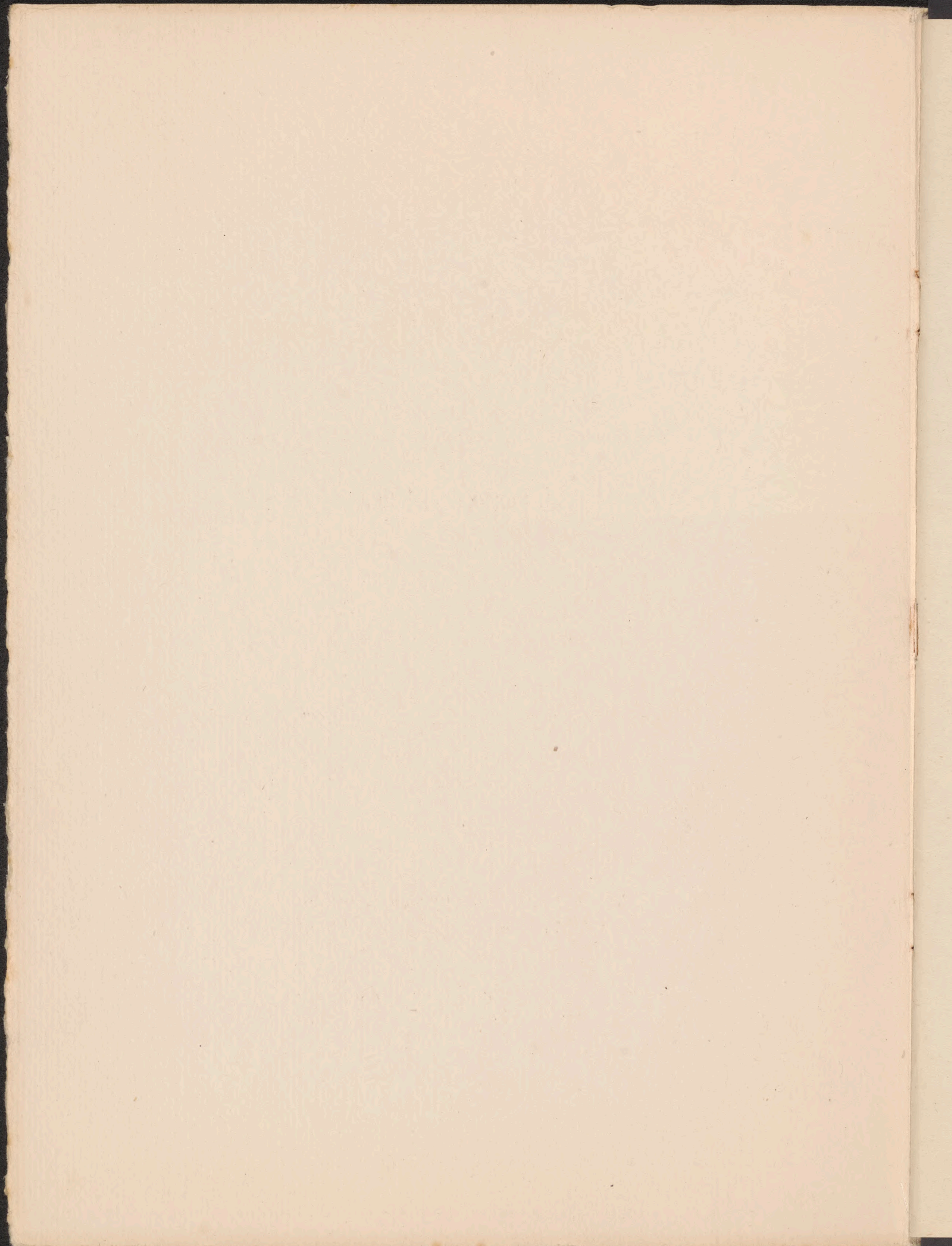


Significant *War* Scenes

by

Battlefront *Artists*



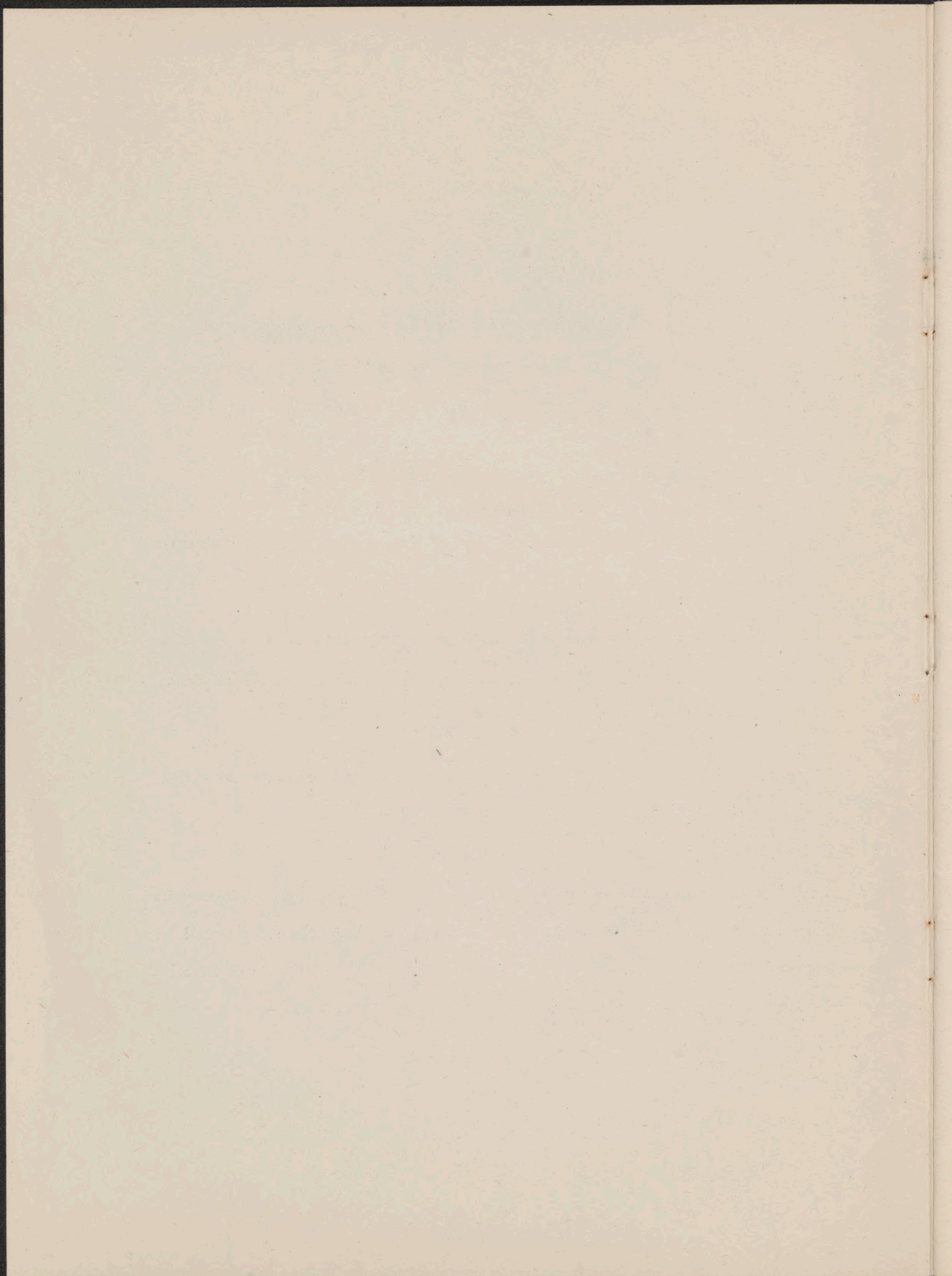
Significant War Scenes

by

Battlefront Artists

*A collection of reflective paintings in which sixteen
artists interpret war as they saw it around the world*

SPONSORED BY CHRYSLER CORPORATION



THE COLLECTION

Realizing the importance of capturing for the future outstanding episodes of the war while they were still vivid in the minds of those who had seen and participated in them, the Chrysler Corporation shortly after the end of hostilities asked Lieutenant Colonel Charles Baskerville to direct the project which has resulted in the present group of paintings by American artists.

To insure authentic presentations, the artists commissioned by Col. Baskerville were men who had had battlefront experience or who had lived with the war in an interpretive sense. Three of them served in both World Wars I and II.

The artists were given wide latitude of both subject and treatment, and the commissions gave them a period for reflective consideration of their experiences which, during the conflict, had necessarily been recorded in haste and under difficult field conditions.

Freedom of expression for each artist has been the vital factor in making possible these visual recapitulations of past emotional stress, actual physical danger in battle areas, or searing exhaustion of amphibious landings on pest-infected jungle islands of the Pacific. Some of the artists have brushed on canvas the serene detachment of high altitude flight. Others have painted contrasts of mechanized monsters of war in the primordial jungles or amid the classic ruins of Europe, and still others turned their thoughts to the eternal corrosive effects of war on man's soul and body.

Here is a record of war.



THE JUGGERNAUT

George Grosz

"My painting is the subconscious realization of the futility of all war rather than a specific picture of any one event in any one war. I have tried to paint the unending mud in all its horror, full of the diseased debris of war. The foreground is like a draining abscess; as though the earth were trying to rid itself of the contamination of war. The tank is the juggernaut of the god of war rising out of the filth to crush beneath its treads what life may still remain in the broken bodies caught in the mire. The fire in the background might be a blazing ammunition dump or a flaming village, symbolizing the flames of destruction. In the shattered building at the left, the remnants of a bedstead and a mirror on the wall show that the innocent suffer as the combatants."

GEORGE GROSZ, now an American citizen, was born in Berlin in 1893 and served all four years of World War I in the German Army, beginning there the creation of his anti-war drawings. By war's end he had achieved an important place in European art and from 1918 to 1925 he worked in Berlin and was invited to exhibit all over the world. Early in the 1930's he accepted the invitation of the Art Students League to teach in the United States. Going back to Germany, he found the anti-liberalism of his native country unbearable and in 1932 returned to live in America. ● Internationally famed as a brilliant anti-war satirist, his art a bitterly savage attack on the bourgeois and Junker classes of Germany, Grosz had published more than forty volumes of his works before Hitler came to power and directed the burning of many of them. ● Recognized as one of the outstanding painters of our time, Grosz is represented in leading museums, has had a large retrospective exhibition in the Museum of Modern Art, has been awarded many art prizes, and was the recipient for three successive years of fellowship grants from the Guggenheim Memorial Foundation.



LET'S GET THE HELL OUT OF HERE

John Lavalle

"B-26 Marauders of the 323rd Bomb Group, Ninth Air Force, successfully bomb the railroad bridge and junctions at Trier-am-Mosel from an altitude of 12,000 feet. Several sticks of bombs can be seen bursting at both ends of the bridge, the center of which has already been knocked out. The planes circle the target and are about to regroup into formation and head for their base in Northern France. At the same time they dive to avoid the flak, which has found their range. The flight of six at the lower level, having come in at the head of the formation to drop 'window' (tinsel) to put out the enemy radar, return to pick up their position at the end for the return trip. Though the flak directly over the target was intense and accurate, all aircraft returned safely."

JOHN LAVALLE, born at Nahant, Mass., in 1896, was educated at Harvard. During World War I, he served as First Lieutenant, U. S. Air Service, attached to the R.F.C. and the R.A.F. in 1917-18 as a Bombing Pilot. He studied painting at the Boston Museum School from 1919-23; in the studio of Philip L. Hale, A.N.A., 1920-24, and at the Academie Julien, Paris, in 1924. In World War II he served as Camouflage Officer with the Air Force Engineers, Africa-Middle East Wing, A.A.F. in British West Africa in 1942; and with the Twelfth Air Force in 1943; and made sixty-five landscapes for the Army Air Forces. He has painted portraits and landscapes extensively throughout America and Europe, has had one-man shows in Boston, New York, Cincinnati, London, Paris and since 1920 has participated in exhibitions at many leading museums and art galleries in this country and abroad. He is represented in numerous public and private collections.



RADAR ON THE ENGLISH CHANNEL

William A. Smith

"It was the efficiency of American mobile microwave radar units that counteracted the German robot aerial attack during the critical period of the war when the buzz-bomb was threatening England. In fog or storm, night or day, it sought out the V-1's and directed the fire of the 90 M.M. anti-aircraft guns that blasted them out of the sky. These coastal batteries made an outstanding record in reducing the number of bombs that reached the highly populated English cities."

WILLIAM A. SMITH, born in Toledo, Ohio, in 1918, studied painting with Theodore J. Keane. He is a member of the California Water Color Society, American Water Color Society and the Philadelphia Water Color Club. He has taught at Grand Central Art School and has painted on assignment for Life Magazine and many other national publications as well as for many national advertisers. ● In 1943 he entered the United States Army in order to carry out a mission for the Office of Strategic Services. Every spare moment during his service was utilized to make drawings and paintings of impressions of Africa, Egypt, India, China and the other countries to which he was sent. The nature of his O.S.S. mission, which kept him in China for eight months, enabled him to spend time in Japanese-occupied territory. Many of the pictures that he did under these various circumstances was shown in his last one-man exhibition in New York in April, 1946.



TANK BREAKTHROUGH AT ST. LÔ

Ogden Pleissner

"St. Lô, a strategic rail center fiercely defended by German paratroopers, corked up the Normandy bottleneck for almost two months. On July 25, 1944, the combined strength of the 8th and 9th Air Forces, numbering 3,000 planes, was hurled against this town. After one of the most terrific bombing operations of the war, our ground forces pushed through the German lines and swept across France. I went into St. Lô immediately after it was taken, and this painting depicts the Sherman tanks of the First Army moving through the dust and rubble of the once prosperous Norman city. In the distance, on the citadel, stands the one remaining spire of the cathedral. St. Lô goes down in history as a great battlefield."

OGDEN PLEISSNER was born in Brooklyn in 1905, and studied at the Art Students League, New York. He became a National Academician in 1939 and executed paintings of war industries in 1942. He served as a Captain in the Army Air Forces in 1943; and as War Artist Correspondent for *Life Magazine* in 1944. He is represented by paintings in the Metropolitan Museum of Art, New York, Minneapolis Museum, University of Nebraska, Toledo Museum, Reading Museum, Brooklyn Museum, Library of Congress, Whitney Museum, New York, Philadelphia Museum of Art, etc.; and has received numerous prize awards from the National Arts Club, National Academy of Design, Allied Artists of America, American Water Color Society, and others.

Tank Breakthrough at St. Lô — Oil on Canvas, 36 x 60



MEDITERRANEAN BEACHHEAD, ST. TROPEZ

Albert Murray

"Three days before, Nazi eyes glinted along gun barrels pointed seaward along these shores. With the assault of large American forces, the enemy was soon in flight up the Durance and Rhone valleys, fighting delaying actions and offering dogged resistance in strategic strong points. ● The newly installed 40-mm Bofors gun-crew improves its position while awaiting Luftwaffe visits. Beyond them, casualties are ferried over via barge and ambulances to waiting hospital ships. Several allied fighting ships fill the harbor, while nearer the beach are clustered hosts of Liberty ships disgorging vital cargoes. ● Warm sunlight dances upon azure water in true Riviera style, oblivious of the ominous man-made holocaust descended upon it."

ALBERT MURRAY was born at Emporia, Kansas, in 1906; attended Cornell University; graduated Fine Arts College, Syracuse University; and studied in London, Paris and Mexico; he was a pupil of Wayman Adams, N.A., in New York. ● He served in the U. S. Navy during World War II as combat artist, attached to the 4th, then 8th Fleet, participating in the invasion of Southern France; and was promoted to the rank of Commander. He is represented in collections at Syracuse University, Lafayette University, Union Club, New York, and in the U. S. Naval Academy. He has participated in exhibitions in the National Gallery, London; Salon de la Marine, Paris; Brussels; Rotterdam; Melbourne; Sydney, and the principal museums of the United States.



OIL PIPELINES THROUGH TUSCANY

Edward Laning

"At every berth along the Naples waterfront the Germans had sunk a large vessel and the American Army, instead of attempting the arduous work of raising these, had converted them into improvised docks. Over the sides of these scuttled ships nearly all troops and supplies for the War in Italy were discharged. ● One of the most important phases of the work of the Army Service Forces was the installation of pipe lines to carry gasoline and oil to the front lines from the ports. My painting shows a 'booster' pump on the oil pipe line which carried fuel from the port to a point about ten miles from the front to supply all the tanks, trucks, etc., of the Fifth Army. ● I saw these people in Benevento. They had taken refuge in the sewers under the city after the bombardment which destroyed their homes. The lull after the battle has been broken by a new noise. They come out warily, because liberation is hard to distinguish from occupation or even from conquest."

EDWARD LANING was born at Petersburg, Ill., in 1906, and was educated at the University of Chicago 1925-27, and the Art Students League in New York 1927-31. He taught painting and drawing at the League 1932-33, at Cooper Union 1940-42, and at the Kansas City Art Institute since 1945. In World War II he went overseas as artist-correspondent for Life Magazine, to the Aleutian Islands in 1943 and North Africa and Italy in 1944. His mural paintings appear in the New York Public Library; Administration Building, Ellis Island, N. Y.; Post Office, Bowling Green, Ky.; Post Office, Rockingham, N. C.; and his work has been exhibited at the Whitney Museum of American Art; Carnegie International, Pittsburgh; Corcoran Biennial; Chicago Art Institute; Pennsylvania Academy, Philadelphia, etc. He was awarded a Guggenheim Fellowship in 1945.



DAWN OFFENSIVE AT CASSINO

Frank D. Duncan, Jr.

"This sweeping dawn panorama is dominated by Mt. Porchia and Mt. Trocchio, the rugged hills giving valuable defense to Highway #6, our main supply route from Naples and the south to the beleaguered front lines. On the far right the monastery of Monte Cassino is silhouetted against the red glow of the barrage falling on the enemy front positions. The shattered foreground town is San Vittore. ● Our heavy artillery can be spotted only by the muzzle flashes through the early morning ground fog which shrouds the highway. A secondary road past the ghostlike ruins of San Vittore has been hewn by the engineers through rock and orchards for the ambulances. On the left an ammunition dump has been hit and its flames reflect against the low mist beneath a high arch of tracers from the Bofors guns marking the advance for the infantry. ● The foreground soldiers and crews of the Sherman tanks, camouflaged among the olive trees, have watched the bombardment since yesterday, and now as our advance is apparent they relax from the tension; some even sleep amid the terrific uproar of the nearby guns. In the immediate right foreground is the artist, a sergeant of the Fifth Army, who lived and painted here for months."

FRANK D. DUNCAN, JR., was born in 1916, in Chicago, Ill., and educated at Yale University, 1941. He served in the U. S. Army from 1941-45; and painted war scenes in Italy for the Historical Section in Washington. He was awarded first prizes by the National Society of Mural Painters and in the National Soldier Art Competition, and was granted a Guggenheim Fellowship for 1946-47. In December, 1946, he won the first prize of \$500 in the Critics' Show at the Grand Central Galleries.

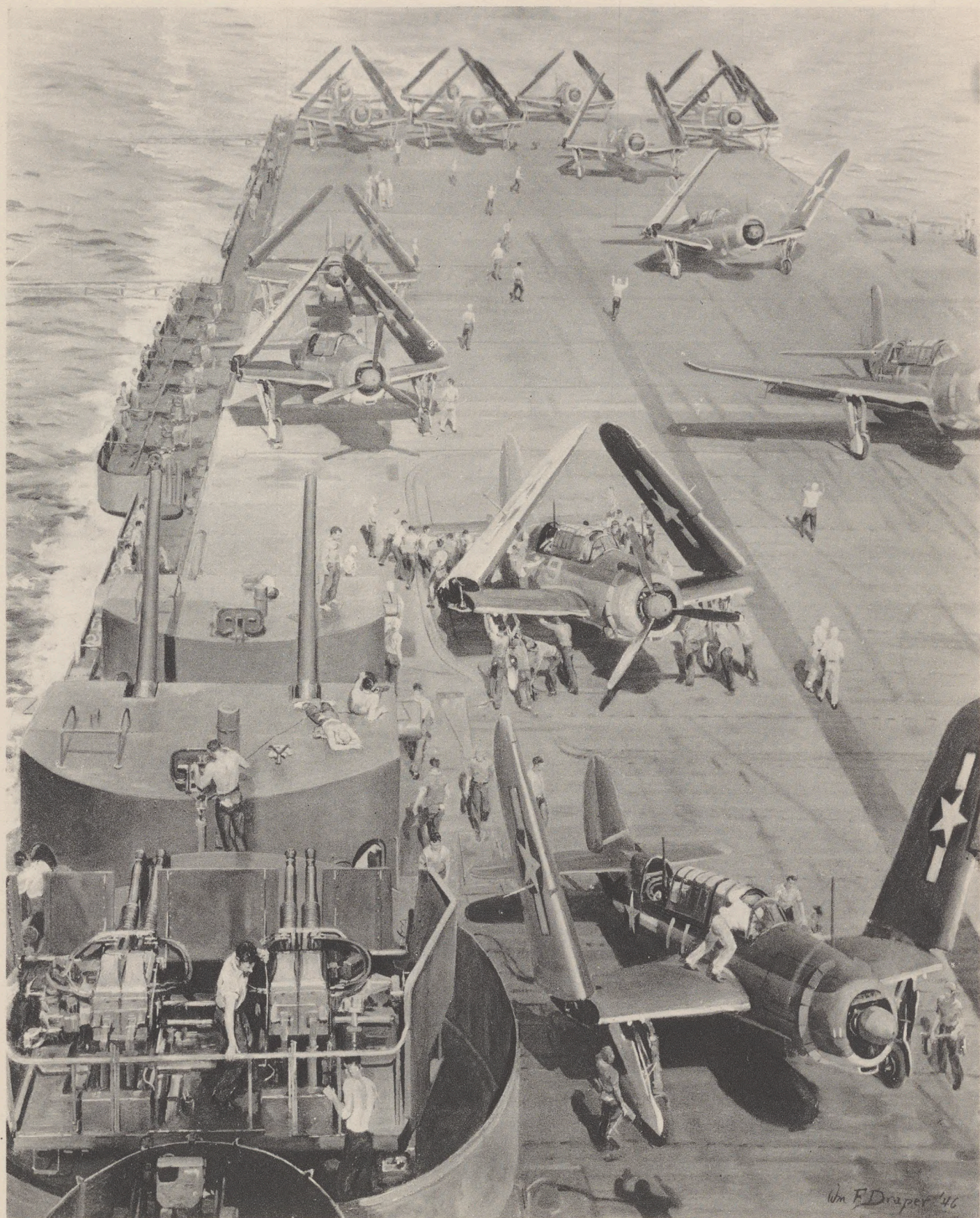


THE BURDEN

Joseph Hirsch

"If our sons are burdened with war and death, the blame will be ours, who would not build peace. The work of the burial squads is the tragic evidence that our fathers failed."

JOSEPH HIRSCH was born in Philadelphia in 1910. In 1927 he was awarded by the City of Philadelphia its four-year scholarship to the Pennsylvania Museum School of Art, and in 1934, when he was but twenty-three, he won the Walter Lippincott award for the best figure painting in oil by an American citizen at the Pennsylvania Academy's Fine Arts Exhibition. In 1932 he studied with George Luks; in 1935 he traveled through Europe, Egypt, Ceylon, China and Japan. ● In 1939 he was awarded First Prize by public ballot in the large exhibition of American Contemporary Art at the New York World's Fair. In 1941 and 1942 three one-man shows of his work were held in New York and Philadelphia. He was invited to exhibit at the Worcester Museum, Portland Museum, Dallas Museum, Pennsylvania Academy, deYoung Memorial Museum, Golden Gate Exposition, Chicago Art Institute, Springfield Museum, Whitney Museum, Museum of Modern Art, Metropolitan Museum, Addison Gallery, Los Angeles Museum, etc. ● In 1942 he was awarded one of the two 1942 Guggenheim Fellowships in Painting, and again in 1943. His work is represented in many collections, including the Corcoran Gallery, Whitney Museum, Boston Museum, Philadelphia Museum, and the Library of Congress. Recently the artist has worked for the Army and Navy on a series recording aviation training, the Navy Medical Corps and the U. S. Army Archives.



Wm F Draper '46

HELLDIVERS ON AN ESSEX CLASS CARRIER

William F. Draper

“The action in the painting is that just prior to the take-off of a squadron, and stresses the coordination necessary for the crews under battle conditions. The planes on the left are ‘duds’ having failed their pre-flight check. Gun crews stand by their guns in case of need and a feeling of impending action hangs over the flight deck.”

WILLIAM F. DRAPER, born in Hopedale, Mass., in 1912, was educated at Harvard University, leaving to attend art school; studied at the National Academy of Design in New York, in Spain and in Paris. Later he studied sculpture with George Demetrius, and painting with Jon Corbino. ● Commissioned a Lieutenant (jg) in the U.S.N.R. in June, 1942, his first assignment was at the Anti-Submarine Warfare Unit, Boston. He was transferred to the Art Section and sent to Alaska, where he spent five months in the Aleutian Chain. Present at the initial occupation of Amchitka Island, he depicted the Japanese attack as an eye witness, often working under conditions of arctic weather that made painting possible only by careful precautions against freezing. ● After Alaska, he was assigned to duty in the Pacific, where he painted various Naval activities at Noumea and other bases, and portraits of Admirals Nimitz and Halsey. He participated in the landings at Bougainville, going in with the second wave of Marines and recording it. After Bougainville, he was assigned to duty on the U.S.S. *Yorktown*, an Essex class carrier, and covered the invasions of both Saipan and Guam. ● Draper was made a Lieutenant-Commander October 1, 1945, and has completed three murals for the U. S. Naval Academy, one of which has been completed and unveiled at the Academy's 100th Anniversary. ● He had a one-man show of portraits and compositions in New York in 1940, and in 1941 in Boston.



KAMIKAZE ATTACK

Edward Millman

"On December 7, 1944, an amphibious assault force landing the 77th Division with air and naval support, went ashore three miles south of Ormoc on the west coast of Leyte in the Philippines. Immediately after our landing, an enemy reinforcement convoy was discovered approaching from the north with strong air cover. A desperate melee resulted in which the enemy convoy was sunk without unloading, but from the time our convoy left the beach until darkness, suicide planes dived at our ships constantly. The sky was filled with dirty black splotches of flak and when enemy planes were hit, they left long streaming ribbons of smoke and fire in their wake as they fell into the sea. A few of the flaming planes, as they plummeted downward, fell on the decks or alongside some of our ships, immediately sending up ragged puffs of black smoke and explosive fire topped with bits of wreckage."

EDWARD MILLMAN, born in Chicago in 1907, studied at the Art Institute of Chicago under Leon Kroll and John Norton. His interest in the work of Diego Rivera led him to Mexico to study fresco painting in 1934-35. Upon his return to the States he was appointed State Director of Mural Projects for the Federal Art Program. He was commissioned as a Lieutenant (jg) in the U.S.N.R. in January, 1943. In September, Millman was assigned to the U. S. Atlantic Fleet as a combat artist. Sent later to the Pacific, he covered a landing in Dutch New Guinea and then was attached to General MacArthur's headquarters. He participated in the Luzon operation on D-Day, January 9, and went ashore with the assault waves on Blue Beach in the Lingayen Gulf area. He entered Manila with the first troops. • His paintings have been exhibited in the Chicago Art Institute; the Museum of Modern Art; the Metropolitan Museum; the Whitney Museum in New York; the Corcoran Gallery of Art, Washington, D. C., and other leading museums. His work is in the permanent collections of the Art Institute of Chicago, the Museum of Modern Art, and various schools and colleges. He has had several one-man shows and in 1945 was awarded a Guggenheim Fellowship.



SURRENDER ON GUAM

George Harding

"The M-4 Series tank was used in the Pacific island campaigns to attack strong concrete defense positions and to wipe out machine gun emplacements on the edge of air fields where the Japs fell back into the concealment of the jungle. Many improvisations and modifications were made by tank battalions during combat operations. Hatch screens were adapted after Tarawa, where the Japs threw hand grenades into open hatches, and were first used by Marines at Saipan. Another innovation first used at Saipan was ventilator and exhaust screens to permit tanks to operate in deeper water in crossing reefs when landing from the tank lighters. Wood planks were secured to the tank sides, safeguarding against magnetic charges. Nails were welded on the top surface of hatches for the same reason."

GEORGE HARDING served in World War I as an engineer officer in France. In the Second World War, he was ordered to active duty with the U. S. Marine Corps in 1942, as Major U.S.M.C.R., serving until August, 1946, with the 3rd Amphibious Corps from Guadalcanal to Guam. ● He has executed mural decorations in the Post Office Administration Building, Washington; the Court House, Parkway, Philadelphia; U. S. Government Building, New York World's Fair, and other public and private buildings. His work has been shown in exhibitions at the Carnegie, Corcoran and National Galleries and the Pennsylvania Academy. His Pacific war paintings were reproduced in Life and Fortune Magazines and have been exhibited in museums in the United States, Australia and England.



INFERNO ON IWO JIMA

Mitchell Jamieson

"The Iwo Jima scene was painted from sketches made on the spot. I arrived in the area too late for the actual fighting at Iwo, but in time to witness the effect and the aftermath. It is from sketches made at this time that the present painting has been made as an imaginative reconstruction, based on factual drawings of terrain on Iwo and the experience of witnessing many combat operations elsewhere. It is typical of the terrain I saw on the northern end of the island, fantastic and weird in the geologic structure and shape of the volcanic rock, to which the Japanese had added their own inimitable system of burrowings, inter-connected caves and pill-boxes. Every square foot of earth seemed to be torn or pockmarked by shell fire and shrapnel. ● The painting shows Japanese tunnels and caves laid bare, here and there, by demolition charges. The mouths of others have been covered up and their occupants buried alive or scorched out of their holes by flamethrowers. ● I have tried to convey a sense of violent conflict going on in a landscape that was already barren and unearthly in its desolation even before war had scorched or twisted it."

MITCHELL JAMIESON was born at Kensington, Md., in 1915, and studied at the Abbott School of Art and Corcoran School of Art, Washington, D. C. He worked on Treasury Art Projects in Key West, Fla., and Virgin Islands in 1936-37; painted murals for the Interior Department, Washington, D. C.; and was one of seven artists appointed at the outbreak of World War II to record scenes of mobilization and production for the Office of Emergency Management. He was commissioned as Navy Combat Artist in August, 1942, and served in this capacity for the duration of the war. He has had one-man shows at the Arts Club, Washington, in 1938; Whyte Gallery, Washington, 1939, and the Corcoran Gallery of Art in 1940 and 1945; his work is in the permanent collections of the White House and the Phillips Memorial Gallery. He was awarded a Guggenheim Fellowship for creative painting in 1946.



RESIDUE OF DEFEAT ON SAIPAN

Robert Benney

"During the battle there was a constant flow of prisoners toward the rear areas. Our planes had dropped leaflets asking them to surrender and specifying certain landmarks where they were to be picked up and conducted to places of safety. There the disabled were placed on trucks and other vehicles and taken to the compounds that had been prepared for them on the southern end of the island. ● Almost every one of the prisoners required medical care; many had been living in holes and caves and were starving. Others had terrible wounds inflicted by their own soldiers who had tried to keep them from giving themselves up, and many were wounded by our own fire which preceded our landings."

ROBERT BENNEY, born in Brooklyn in 1904, studied art at Cooper Union, the Art Students League, and the National Academy of Design. His studies of contemporary American actors were exhibited at the New York Public Library and the Museum of the City of New York. In 1936 he left the United States to travel in the West Indies and South America. ● In 1943 he was assigned by the U. S. Navy to do a series of paintings depicting the role of Naval Aviation in the major battles of the South Pacific, and in 1944, as a War-Artist Correspondent for the Army Medical Department, he covered the battles of Saipan, Eniwetok and Kwajalein. ● He has been represented in exhibitions at the Metropolitan Museum of Art, New York; Corcoran Gallery of Art, Washington, D. C.; National Academy of Design; Brooklyn Museum, and the National Gallery, Washington, D. C.



FIRE-BOMBING OF TOKYO

Richard Munsell

"These are B-29 Guam Based planes flying over harbor installations at Tokyo Bay. Major General Curtis LeMay with great daring decided to use the world's finest high altitude bombers for low altitude incendiary raids. This drastic strategy, he believed, would achieve total conflagration of the small war home industries scattered over every block of Tokyo. Intelligence later reported eighty percent destruction of Tokyo by air. ● At the lower right, acrid yellow smoke billows from burning chemicals. Through the smoke is seen the Emperor's Palace, which was destroyed by incendiary fires. At the lower left is a flash bomb dropped for photographic interpretation of bomb assessment. The remote beauty of Fujiyama is imperturbable as all Hell breaks loose below."

RICHARD MUNSELL was born in New York City in 1909, and attended the Art Students League and the Phoenix Art Institute in New York. He lived in California 1934-40, during which time he taught portrait and figure painting at the Chouinard Art Institute, Los Angeles, and exhibited. In 1940 he returned East to work on commissions for the Associated American Artists Gallery. In 1943 he was commissioned in the Army and for the next three and one-half years was engaged in various assignments for the Air Corps, the last of which was as combat artist recording Air Corps activity in the Pacific Theatre. ● He has received numerous awards and prizes in exhibitions in Oakland, Sacramento and other California shows.



MANILA RETAKEN

Frede Vidar

"In the occupation of Manila, the 1st Cavalry Division and the 37th Division brought their equipment across the Pasig River and set up in the old sections of Manila. The city is pretty well destroyed—parts are still burning and smoking. ● The left section of the painting is the old walled city in ruins. The greens outside the walls were used as a golf course before the Japanese occupation. The statue in the foreground is in commemoration of Philippine liberation from Spanish rule. The City Hall, showing in the background near the center of picture, was taken over by General MacArthur as General Headquarters."

FREDE VIDAR, an American citizen, was born in Asko, Denmark, in 1911. He studied at the California School of Fine Arts, San Francisco; Royal Academy, Copenhagen, Denmark; L'Ecole des Beaux Arts and Academie Julien, Paris; Academy of Fine Arts, Munich, and American Academy, Rome. ● From 1930-33 he was occupied with research and painting in Europe; 1933 as observer and combat artist with the insurgent forces, Cuba; 1934, mural painting in California and Mexico; 1934-37, exhibitions in Barcelona and Paris, including the Retrospective Exhibition at the Royal Charlottenberg Palace, Copenhagen, in 1936; and 1938-42, painting and exhibiting in America. ● In 1942 he was commissioned 1st Lieutenant, A.U.S. He served three years overseas in the Pacific as combat artist and expendable A.-de-C. to General MacArthur's Chief Engineer, Major General Hugh Casey, and participated in many combat operations. ● He is an Associate of the Royal Academy of Denmark, the American Academy of Rome, Fellow of the Chaloner Foundation, and in 1946 was awarded a Guggenheim Fellowship.



SHOOTING THE BREEZE

Charles Baskerville

"Convalescents in the Army Air Forces Hospital at Coral Gables, Florida, don't always believe one another's tall tales of combat, but they tolerate them for the return privilege of narrator. All three of these men went back to full duty. Lieutenant Harry Lambert, on the right of the painting in the high collared cast, recovered from two fractures of the skull, a broken neck and a broken arm, received flying 'The Hump' in bad weather. The armor-like aspect of the casts and the rich colors of the regulation hospital clothes presented them to the eyes of the artist as undated warriors of all wars."

CHARLES BASKERVILLE was born at Raleigh, N. C., in 1896 and was educated at the College of Architecture, Cornell University. He attended the Art Students League in New York and the Academie Julien in Paris, traveling and painting extensively. In World War I he served nine months at the front in France; in the Second World War, he was commissioned as Captain in July, 1942, and assigned as official portrait painter to the Army Air Forces. He wears the Silver Star, Legion of Merit and the Purple Heart with Oak Leaf Cluster. He painted numerous military portraits, war scenes and murals, and became Lieut.-Colonel in 1945. ● Beginning in 1920 as a magazine illustrator, he later turned to mural painting and portraiture. He is known not only for numerous portraits of prominent Americans, but for his murals in many homes in the New York and Chicago areas. His work has been exhibited at the National Gallery, Corcoran Gallery and Museum of Modern Art, Washington; Carnegie Institute, Pittsburgh; Metropolitan Museum and Whitney Museum, New York; Palace of the Legion of Honor, San Francisco; Springfield Museum, Mass.; and at six one-man exhibitions in New York City.

